

La MaMa E.T.C. in association with Perforacije festival presents

# perforations festival new york

ivo dimchev  
— BADCO  
— sanja mitrović  
— petra kovacic  
— zeljko zornica  
— mladinsko  
— theater  
— igor josifov  
— via negativa  
— mica buljan/  
— mini teater

March 11-21, 2011

**PERFORMANCE  
THEORY  
DANCE  
DISCUSSIONS  
THEATER  
THOUGHT  
INSTALLATIONS  
CONTEMPORARY**

**perforations** festival new york

**La MaMa** has a rich history of presenting artists from the Balkan region, a part of the world that had a very special place in the heart of our Founder, Ellen Stewart.

We are very excited to be collaborating with Zvonimir Dobrović in the presentation of the Perforations Festival, a dynamic festival of contemporary artists who are shaping the cultural landscape in the Balkans. These artists, working independently outside the state subsidized institutions, are creating compelling and powerful art. La MaMa is proud to present this work. Continuing our artistic dialogue with these countries is a deep commitment of La MaMa.

**The Perforations Festival** takes place annually in Croatia and is the largest initiative focused on artists from Central and Eastern Europe whose work is created within the so-called independent artistic scene. The festival presents a range of artists working in performance art, theater, and dance, whose diverse approaches to art-making blurs the borders between these genres.

The Perforations Festival New York will feature U.S. premieres from Ivo Dimchev (Bulgaria); BADco. (Croatia); Sanja Mitrović (Serbia); Petra Kovačić (Croatia); Željko Zorica (Croatia); Igor Josifov (Macedonia); Mladinsko Theater (Slovenia); Via Negativa (Slovenia); and Ivica Buljan/Mini Teater (Croatia/ Slovenia). The Festival will offer the audience insight into contemporary lines of artistic thinking from some of the most provocative and influential artists from the region who are shaping a wider artistic and cultural landscape. Their work touches upon issues of identity (public, political, religious), redefining borders and space, a collective past, and personal histories, but most of all their work talks about the present.

Ivo Dimchev is a versatile Bulgarian artist who combines music, dance, performance and photography in his work. The expressiveness he achieves on stage reaches rare heights of energy and aesthetics. Watching him is a fascinating experience for the audience to witness, as is most evident in his celebrated performance "Lili Handel", the opening show of the festival. Like Ivo's, the performances of Via Negativa from Slovenia, are visually strong but also conceptual and playful, creating an atmosphere of possibilities for engaging the audience with their thought provoking content and style.

Petra Kovačić from Croatia and Igor Josifov from Macedonia are young visual and performance artists. Both are presenting work that is dealing with the creating / creative processes – Petra Kovačić questions the very act of creation and modes of presenting art, while Igor Josifov researches the mental states an artist goes through while being creative by revisiting some of his own (mental) processes from his previous performances.

Željko Zorica is a visual and performance artist from Croatia whose work ranged from large scale installations to intimate interventions in public space, but always challenging established political, economic, artistic and other defining systems. His yearlong interest in monumental heritage brings us to his most recent project, "Digitalization of monumental heritage and its commercial exploitation" that will be presented in New York. Dealing with heritage and personal stories within them, but from a different perspective, is at the core of the performance "A Short History of Crying" by Sanja Mitrović from Serbia. She is an award winning artist who works often with notions of personal recollections and childhood memories through a politically charged prism.

This kind of politically charged relevance marks the performances by Mladinsko Theater and Mini Teater, both from Slovenia, and both their shows directed by Croatian directors – Oliver Frlić and Ivica Buljan. Mladinsko Theater will present "Damned be the traitor of his homeland!", the title of the show is actually a line from an old Yugoslavian anthem, while Mini Teater and Ivica Buljan bring an intimate performance "Ma and Al". Both of these works are political in its content, dealing with ideals, revolutions, wars, aggression, equality, transformation of family values, etc. All of these issues talk about the Balkans. And America.

Invitations are out.

**Mia  
Yoo**

Artistic Director of La MaMa

**Zvonimir  
Dobrović**

Artistic Director of Perforations Festival

# perforations program

- Friday**                    **March 11 at 10pm**  
Ivo Dimchev (Bulgaria)  
*Lili Handel*
- Saturday**                **March 12 at 10pm**  
BADco. (Croatia)  
*Semi-interpretations,  
or How to Explain Contemporary Dance  
to an Undead Hare*
- Sunday**                   **March 13 at 8pm**  
Sanja Mitrović (Serbia)  
*A Short History of Crying*
- Monday**                   **March 14 at 8pm** (Two performance installation works presented  
throughout the evening beginning at 8pm)  
Petra Kovačić (Croatia)  
*Act(ing)*  
Željko Zorica (Croatia)  
*Digitalization of Monumental Heritage  
and Its Commercial Exploitation*
- Thursday**                **March 17 at 10pm**  
Miladinsko Theater (Slovenia)  
*Damned Be the Traitor of His Homeland!*
- Friday**                    **March 18** (off-site performance installation – time and location TBA)  
Igor Josifov (Macedonia)  
*Present Memories*
- March 18 at 10pm**  
Via Negativa (Slovenia)  
*Out*
- Saturday**                **March 19 at 10pm**  
Via Negativa (Slovenia)  
*Game with Toothpicks  
Invalid  
Tonight I Celebrate*
- Sunday**                   **March 20 at 8pm**  
Ivica Buljan / Mini Teater (Croatia / Slovenia)  
*Ma and Al*
- Monday**                   **March 21, 6 – 8pm**  
Panel discussion  
*Transgressing Borders in the Balkans:  
The State of Art*

All performances at The Club at LaMaMa E.T.C. unless otherwise indicated.



March 11 <sup>AT</sup> 10PM  
**Ivo DIMCHEV** (Bulgaria)  
**Lili Handel**

Text, choreography, and music by  
Duration

**Ivo Dimchev**  
**50 minutes**

Ivo Dimchev is a choreographer and performer whose work is an extreme and colorful mixture of performance art, dance, theater, music, drawings, and photography. Although he has become known for his radical work in physical theater over the last several years, he is equally skilful in different forms and expressions. Retaining a prominent position on the dance scene, his work has to be regarded and evaluated in a much wider context, since he believes that every frame is too tight and every classification limiting. He manipulates the body as an independent unity exploiting it and challenging its limits – passing from narcissism to masochism.

Dimchev's incentive for creating **Lili Handel** came from the idea of the human body as a subject of physical and esthetic consumption. Subtitled "blood, poetry, and music from the white boudoir of a whore..." **Lili Handel** is the final cry of a variety show diva. The tragedy of Lili's fading beauty takes center stage, transforming her into a faceless and genderless creature. Here, Dimchev conjures the ancient desire of the stage diva to give the public her innermost life in a passionate and sinister display of her pains. The narrative line of **Lili Handel** is difficult to catch, the words are almost unintelligible, yet even through this notion, Dimchev creates an extremely precise and clear biographic portrait of this mysterious woman of a unique attractiveness who has lived a life of an irresistible seductress becoming a monster unable to recognize and confront the transience of life. Dimchev questions the transitions of the body demanding the audience to perceive this rotting body as entertaining and attractive. The story of **Lili Handel** depicts anxiety provoked by the stringency of aging confronted with our attempts to slow down the process. **Lili Handel** both disturbs its spectators with the energy it frees and calms with the force of comforting.

**Lili Handel** has been presented more than 70 times in Bulgaria, Macedonia, France, Hungary, Italy, Turkey, Romania, Germany, Slovenia, the Czech Republic, and Sweden.







March 12 <sup>AT</sup> 10PM

**BADco.** (Croatia)

# Semi-interpretations, or How to Explain Contemporary Dance to an Undead Hare

Composition and modulation  
Notes and blackboxing  
Sound design  
Light design  
Costume design  
Hare  
Technical support  
Speculative dimension

Producer  
Semi-inspired by the work of

Photographer  
Project made in

Thanks to

Supported by

Duration

**Nikolina Pristaš**  
**Goran Sergej Pristaš**  
**Jasmin Dasović**  
**Alan Vukelić**  
**Silvio Vujičić**  
**Ana Ogrizović**  
**Marcell Mars**  
**Pravdan Devlahović**  
**Ana Kreitmeyer**  
**Ivana Ivković**  
**Tomislav Medak**  
**Zrinka Užbinec**  
**Lovro Rumiha**  
**Joseph Beuys**  
**François Delsarte**  
**Franz Kafka**  
**Steven Shaviro**  
**Bruno Latour**  
**Graham Harman**  
**Lovro Rumiha**  
**Culture Center Novi Zagreb**  
**Pogon – Zagreb Center for Independent Culture and the Youth**  
**Kalvarija Culture Center, Rijeka**  
**Drugo more from Rijeka, Petar Milat, Marin Blažević,**  
**grandmothers and grandfathers.**  
**Zagreb City Office for Education, Culture and Sports**  
**Ministry of Culture of the Republic of Croatia**  
**45 minutes**

BADco. is a collaborative performance collective based in Zagreb that includes core members Pravdan Devlahović, Ivana Ivković, Ana Kreitmeyer, Tomislav Medak, Goran Sergej Pristaš, Nikolina Pristaš, Lovro Rumiha, and Zrinka Užbinec. This most progressive performance collective systematically focuses on the research of the protocols of performing, presenting, and observing by structuring its projects around diverse formal and perceptual relations and contexts. Their interests evolve around collective principles and working processes questioning models of collaborative creation. Knitting into their work diverse professional and personal occupations and interests, they create a unique esthetic atmosphere and complex, and colorful performance structures. Their work could be divided into two groups of works – dance performances and theatrical performances – both of which are interconnected with interests in theory, performativity, corporal syntax, and non-verbal communication.

## **Semi-interpretations, or How to Explain Contemporary Dance to an Undead**

**Hare**, a solo created and performed by Nikolina Pristaš (Hooge Huysen award winner for Best Young Choreographer in 2002), reconfigures established boundaries between audience and performer and is inspired, in part, by the work of Joseph Beuys, François Delsarte, Franz Kafka, Steven Shavir, Bruno Latour, and Graham Harman. Starting from Delsarte's analyses of belonging and artificiality in movement, rhetoric, but also in acting, this choreographic study researches the shift of dance from rhetoric gesture to procedural rhetoric, the relation between "speech" and dance, and their basic oppositions.

March 13 <sup>AT</sup> 8PM

# SANJA MITROVIĆ (Serbia)

## A Short History of Crying

Concept, text, direction, performance  
Dramaturgy

Stage design concept  
Set design realization  
Sound design

Light design  
Video design  
Research/artistic advice  
Photo by  
Camera

Assistant director

English translation  
Technicians

Production  
Co-production

Supported by

Duration

Sanja Mitrović  
Felix Ritter  
Marija Karaklajić  
Laurent Liefoghe  
Douwe Hibma  
Evelien van den Broek  
Vladimir Rakić  
Katinka Marac  
Janneke Kupfer  
Vladimir Tupanjac  
Laurent Liefoghe  
Marko Stoimenov  
Nadja Leuba  
Guilio D'Anna  
Maya van den Heuvel-Arad  
Siniša Mitrović  
Paul Schimmel  
Konstantin Leonenko  
Anke Wirken  
Stand Up Tall Productions, Amsterdam  
hetweem theater, Amsterdam  
Center for Cultural Decontamination, Belgrade  
European Cultural Foundation  
Fonds Podiumkunsten Nederland  
Amsterdams Fond voor de Kunst  
SNS REAAL Fonds  
VSB Fonds  
90 minutes

After having graduated in Japanese Language and Literature from the Faculty of Humanities and Social Sciences at the University of Belgrade, Serbian performer and author Sanja Mitrović studied at the Mime School of the Amsterdam School of the Arts, where she graduated in 2005 with the solo performance Dhanu.

She is interested in the notion of documentary in theatre, and its relation to the social, political and cultural realities of our times. Her performances are structured around the idea of montage, combining theatre, performance, dance and visual arts. In 2010 she was awarded the prestigious Dutch BNG Nieuwe Theatermakers Prijs for the best young director for her production Will You Ever Be Happy Again?.

In her new work, **A Short History of Crying**, Sanja Mitrović questions the social and cultural mechanisms related to public display of emotions. Contrasting personal statements with iconic scenes of crying in contemporary culture, this 'stand-up tragedy' examines how emotions are manifested in different situations, and why we express them publicly.





March 14 <sup>AT</sup> 8PM (SHARED EVENING)  
**PETRA KOVAČIĆ** (Croatia)  
**Act(ing)**

Concept and performance  
Originally produced by  
Duration

**Petra Kovačić**  
**Culture of Change, Zagreb Student Center**  
**20 minutes**

Petra Kovačić is a recent graduate (2008) from the Academy of Fine Arts of the University of Zagreb. The concept for **Act(ing)** originated from her desire to provide audiences with the experience and feeling of creation. The work is defined as a performance installation – a symbolic view of the creation of a visual artwork that is developed over the course of the performance. Movement is created through the gestures Kovačić uses to build the piece. The material constructed and its final destruction looks to the importance and necessity of experiencing feelings and emotions in the moment.

Act(ing) is a theatrical and visual installation, in which the author employs a theatrical procedure to display her work in the space of a gallery. Through this act, she questions the gallery as an auratic and defined space/context that is not the starting point of the work, but its end. If the work is born from a theatrical procedure, is it then a theatrical work; and if one knows that it is not, which questions does it open in the domain of the visual arts? The starting point of her work is the fact that the vast majority of works that viewers see in galleries or museums are finished, there is no artist present and the process of creation is unknown. Accordingly, through this work, the author demonstrates the artistic process of creating a work within the space of its exhibition. Given that the whole performance is both an act and symbol of creation, the product of the performance is a symbol of the work in the visual arts. Act(ing) questions the viewer's relationship to works of art and the act of creating those works. Through a short presentation of creating a work of art, Kovačić probes into an artist's reputation and its rather absurd position in society.

**free  
event**



# ŽELJKO ZORICA (Croatia)

## Digitalization of Monumental Heritage and Its Commercial Exploitation

Concept and presentation  
Produced by

Željko Zorica  
Perforacije (Perforations) Festival  
Studio Artless  
20 minutes

Duration

Željko Zorica has worked within different artistic fields as a co-author of theater performances, set designer, puppeteer, dramatist, graphic designer, writer, and founder of several theater companies. His imagination floats all across the comprehensible and incomprehensible, connecting most opposed concepts and registers in dense, solid structures, which can thus be read in new, inspiring ways.

### Digitalization of Monumental Heritage and Its Commercial

**Exploitation** is part of an ongoing project that started in 1983 when Zorica began developing a fictitious scholar named H. C. Zabludovsky, whose writing investigates the phenomenon of people rarely stopping and reading memorial plaques. In response, Zorica has created a faux rental of the space that memorial plaques occupy by replacing the plaques with light monitors that screen text and visual material referring to the commemorated person or event. Zorica also creates and places newly invented plaques in strategic locations to reference significant events that took place there. The performance events that surround this activity are somber and staged ceremonies where the plaques are revealed, with speeches, music, and the kinds of theatrics that typically accompany such events. Characterized by wit, irony and linguistic beauty, his memorial plaques always outline the uniqueness of the person met by Zabludovsky. However, the plaques are also distinguished by a sharpness of statement, piercing through the shields of bourgeois morals and provoking indignation at conservative spirits. They are at once in time and timeless: scanning social malice of the present, and shaping a message free from temporal vanishing.

free  
event



March 17<sup>th</sup> 10PM

**MLADINSKO THEATER** (Slovenia)

# Damned Be the Traitor of His Homeland!

Director  
Performers

**Oliver Frlić**  
**Uroš Maček**  
**Matej Recer**  
**Dario Varga**  
**Matija Vastl**  
**Boris Kos**  
**Dragica Potočnjak**  
**Olga Trampuš Grad**  
**Primož Bežjak**  
**Uroš Kaurin**  
**Uršula Cetinski**  
**Tina Malič**  
**Slavica Janošević**  
**Darko Kragelj**  
**Tomaž Štručl**  
**Silvo Zupancič**  
**Urška Červ**  
**Tomaž Toporišič**  
**Lidija Čeferin**  
**Ziga Koritnik**  
**Dušan Pernat**  
**75 minutes**

General manager  
Translator  
Wardrobe  
Props  
Light  
Sound design  
Co-stage manager  
Dramaturgy  
Make up  
Photographer  
Producer  
Duration

Mladinsko Theater (Slovenian Youth Theater) was established in 1955 as Slovenia's first professional theater for children and the youth. Today it is known for its wide range of innovative works by various young directors and its ensemble energy, which avoids star hierarchy by investing in a laboratory approach to build its creative ensemble. Every collaborator – actor, director, choreographer, set designer, musician – researches, develops, risks, and creates. Through its performances, the company strives to address universal paradoxes and to develop new codes of theatrical practice, new visual paradigms, and new points of view on the classics, modernism, and postmodernism.

In **Damned Be the Traitor of His Homeland!**, Croatian director Oliver Frlić led the company through a series of improvisations to create the language and material for this work. Using an aggressive style, the piece deconstructs Yugoslavian political, theatrical, and historical stereotypes while addressing the danger of committing a crime. Starting from the national level, they slowly enter the regional, local and personal levels of prejudices, thus zooming the picture very closely in on an almost microscopic miniature that portrays rather generally, yet precisely, the base of human relations, individual weaknesses, the sources of conflict and their triviality leading to irreparable consequences.

Frlić is seen as the leader of a new generation of Croatian theater directors and is known for his use of hyperbole along with grotesque and strong visuals to talk to his audience, to be political, contemporary, and relevant. His theater blows in the head. There are no metaphorical images, no allusions. Everything is here, plain, pure, simple, and as is, corps sectioned in detail. Due to this approach he has been bestowed the title of enfant terrible of Croatian theater, which brought him to the lights of red carpets. Regardless of the public acclaim, his aspirations go beyond media presentations and instant fame, so he continues to explore this time/space medium, political theater, theatrical language, and the scopes of performativity.





March 18 <sup>AT</sup> TBA (OFF-SITE PERFORMANCE INSTALLATION)

**IGOR JOSIFOV** (Macedonia)

# Present Memories

Concept and performance  
Produced by  
Duration

**Igor Josifov**  
**Perforacije (Perforations) Festival**  
several hours

In Igor Josifov's work, an analogous collapsing of borders occurs between artist and form. After several years working in a range of media, Josifov has now chosen his own body as his primary and essential medium.

**Present Memories** is a performance installation in which Josifov comments on the process of entering and moving through different mental constructs that artists embody during performance. He will perform elements from five previous works in this revisiting process: Purification Process, PPP Mental Prison, Emit, 2 Dimensional, and Reflection on Originality. All of these works are anchored in visual and body art, and share a through line of endurance. This is a durational work during which Josifov casts himself as a signifying body in a field of social semiotics and uses performance and visual representation to explore psychoanalytic themes such as identity, death, loss, and the status of the ego in contemporary society.

free  
event





March 18 <sup>AT</sup> 10PM

# VIA NEGATIVA (Slovenia)

## Out

Conceived and devised by  
Performers

**Via Negativa**  
Gregor Zorc  
Darko Japelj  
Sanela Milosevič  
Kristian Al Droubi  
Petra Zanki  
Boris Kadin  
Uroš Kaurin  
Primož Bezjak  
Nataša Živković  
Bojan Jablanovec  
Katarina Stegnar  
Oliver Jularič  
Marcandrea  
Igor Remeta  
Spela Trošt

**Via Negativa, and 8TD Theater Zagreb, 2008.**  
Glej Theater, Ljubljana  
Ministry of Culture of the Republic of Slovenia,  
and City of Ljubljana  
60 minutes

Concept and direction  
Concept and direction assistance  
Additional costumes  
Photographer  
Stage technician  
Production manager  
Production  
Co-production  
Supported by

Duration

Via Negativa was conceived in 2002 as an eight-year-long project exploring performance art, performativity, audience-performer relations, and the metatheatricality and metaperformativity of the dialogues that authors and performers open. All these ideas are dealt with via the theme of the seven deadly sins – each researched and explored within the period of a year. The whole cycle is completed by the performance Via Nova, an installation of performances produced in the past seven years and designed for a gallery space – a space whose both significance and modes of perceiving art are different. Through translating performances envisaged as theatrical units into the space of the visual arts, this finalization of the project opens to another level of reading, questioning and considering performance art and its connotations.

The relationship between the audience and performers is identified as a complex flow of points of view, expectations, judgments, conclusions, recognitions, stereotypes, fallacies, prejudices, tolerance or intolerance, knowledge or lack thereof. All of these perceptions trigger various emotional, rational, or irrational responses. No matter what the subject or story behind the performance, Via Negativa always searches for the situation(s) that triggers and activates this relationship.

**Out**, focusing on the sin of vanity, is the final piece they developed during this period. The work examines the logic of expectations in the relationship between viewers and performers, testing how spectators and performers will act out their roles in a situation in which it is no longer clear what they can expect from each other. Out tackles the underlying mechanisms of pride in theatrical situations, and re-questions the logic of arrogance through the relationship between the audience and performers.





March 19<sup>AT</sup> 10PM

VIA NEGATIVA (Slovenia)

# Game with Toothpicks

Conceived and written by  
Performers

**Boris Kadin, Kristian Al Droubi, and Bojan Jablanovec**

Direction  
Video  
Music  
Photographer  
Producer  
Production  
Supported by  
Duration

**Boris Kadin  
Kristian Al Droubi  
Bojan Jablanovec  
Game with Knives, 13 August 2007, Zadar Snova Festival  
Surfaris: Wipe Out; Velvet Underground: Femme Fatale  
Marcandrea  
Spela Trošt  
Via Negativa, 2009  
Ministry of Culture of the Republic of Slovenia, and City of Ljubljana  
35 minutes**

Via Negativa's **Game with Toothpicks** is described as a documentary performance where a Serb and Croat enact a knife-game scene (which is also referenced in Marina Abramović's Rhythm 10), literally cutting each other on stage. This scene is part of the piece Not Like Me and reflects upon the horrified media response to the work. Game with Toothpicks deals with the media's "exterior" reaction as if it is the "interior" of their experience. Performers Kristian Al Droubi and Boris Kadin adopt two radically different positions, turning the performance into an absurd self-referential machine.

## Invalid

Conceived by  
Performer  
Direction  
Text

**Primož Bežjak, and Bojan Jablanovec**

**Primož Bežjak  
Bojan Jablanovec  
medical diagnosis by Maribor General Hospital, Valdoltra Orthopedic Hospital,  
Ljubljana University Medical Center.  
Gregor Luštek  
Tomaž Grom (except J. S. Bach, Goldberg Variations performed by Glenn Gould)  
Marcandrea  
Spela Trošt  
Via Negativa, 2010  
Ministry of Culture of the Republic of Slovenia, and City of Ljubljana  
60 minutes**

Choreographer  
Music  
Photographer  
Producer  
Production  
Supported by  
Duration

**Invalid** begins in 1990 when the performer, Primož Bežjak, injures his knee after being struck by a stone. Bežjak is an active dancer, actor, and performer, and discusses his diagnosis and therapy at length. At every rehearsal and performance he is in constant danger of dislocating his knee, which has happened many times before. His solo is a metaphor for the invalid production of the system, which we maintain ourselves. At his request viewers render him impossible, until he remains without arms and legs. Invalid system can prosper by invalids only. Without crushed knees and elbows one cannot exist nor succeed in the system.

## Tonight I Celebrate

Conceived by  
Text and direction  
Performers

**Uroš Kaurin, and Bojan Jablanovec**


**Bojan Jablanovec  
Uroš Kaurin  
Tomaž Grom  
Tomaž Grom  
Igor Remeta  
Marcandrea  
Spela Trošt  
Via Negativa, 2009  
Ministry of Culture of the Republic of Slovenia, and City of Ljubljana  
45 minutes**

Music adaptations  
Light design  
Photographer  
Producer  
Production  
Supported by  
Duration

**Tonight I Celebrate** focuses in the relationship between a performer and an audience, on its depth and profanity, its authenticity and illusion. The title song "Tonight I Celebrate My Love for You" by Michael Masser and Gerry Goffin serves as the introduction to eight popular songs with which the singer/performer Uroš Kaurin, accompanied on contrabass by Tomaž Grom, expresses his love for the audience. The ultimate question this work poses is: If the audience of today is ready for everything, does that mean that a performer of today must be ready for everything too?





A person wearing a dark, pointed hat is shown from the back, holding a lit torch. The torch has a white, textured handle and a bright flame. The background is dark, with a large, glowing circular light source above the person's head.

March 20<sup>th</sup> 8PM

# IVICA BULJAN / MINI TEATER (Croatia / Slovenia)

## Ma and Al

Direction and text  
Performers

**Ivica Buljan**  
**Senka Bulić**  
**Marko Mandić**  
**Mitja Vrhovnik-Smrekar**  
**Ana Savić-Gecan**  
**Slaven Tolj**  
**Jasenko Rasol**  
**Mini Teater, Slovenia;**  
**Novo Kazalište Zagreb, Croatia**  
**Hotel Bulić Teater, Croatia**  
**8TD Theater Zagreb, Croatia**  
**60 minutes**

Music  
Costumes  
Scenography  
Photographer  
Production

Duration

Ivica Buljan is one of Croatia's most prolific directors; he co-directs Mini Teater with Robert Waltl, and is known for his extensive work with Pasolini and Koltès texts. He was described as "one of the most unpredictable of predictable directors of whom you know what he will use in his next performance, but you never know how". His work is characterized by a constant search for provocative texts, the edges he smoothes, and the focus of which he blurs, through post-dramatic and retro-avantgarde procedures.

The performance **Ma and Al** is inspired by the work of J. D. Salinger and Bernard-Marie Koltès. The space is decorated with fragments of props and the border between the real and fictitious becomes blurred as the audience is called upon and drawn into the playful hysteria of the actors. The borderline between real and fictional experience becomes invisible. Pars pro toto of three separate monologues-performances symbolically represent a new, fictional world which is considered to be real and which represents the continuation of both theatrical and literary space. Issues raised in the show are varied and about the everyday: family breakups, the death of a child, American democracy, the relationship between traditional and contemporary theater, art, and the Vietnam War.



March 21 <sup>at</sup> 6-8pm

# PANEL DISCUSSION

# Transgressing Borders in the Balkans: The State of Art

free  
event

HOSTED BY

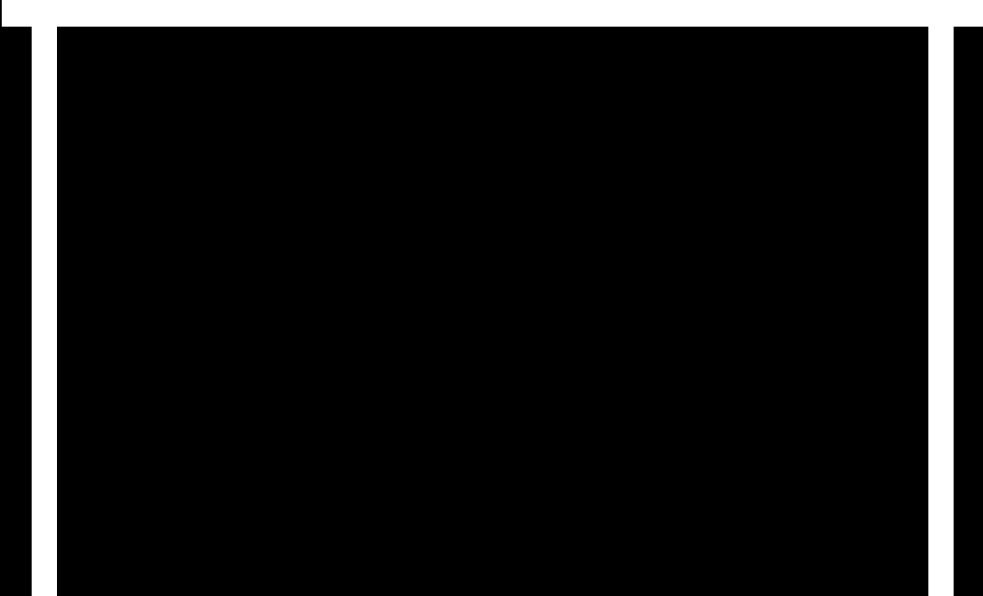
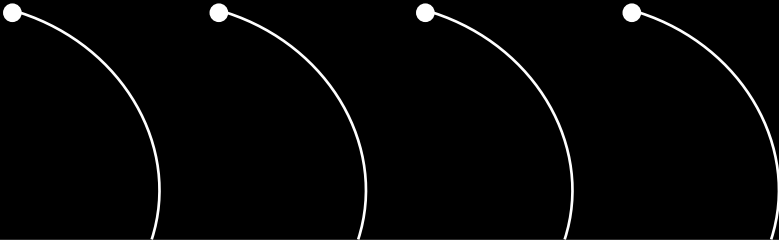
THE TRANSREGIONAL CENTER FOR DEMOCRATIC STUDIES (TCDS)  
OF THE NEW SCHOOL FOR SOCIAL RESEARCH

LOCATION

THE NEW SCHOOL FOR SOCIAL RESEARCH,  
66 WEST 12TH STREET, ROOM 510, NEW YORK, NY 10011.

The panel will offer insight into the practices and ideas of contemporary drama, dance and performance arts in South-Eastern European countries (Bulgaria, Croatia, Serbia, Slovenia, and Macedonia).

The State of Art will be presented by some established and some emerging artists and intellectuals who create their work within the independent art scene, and who also cross the borders between states and various art forms, research and redefine the issues of identity, space, and personal histories and the collective past.





# Perforations Festival New York

is presented by La MaMa in association with Perforacije Festival

## Perforations Festival Staff

Artistic Director & Producer	Zvonimir Dobrović
Production Assistant	Karla Horvat Crnogaj
Production Coordination	Angela Božić, Tajana Josimović
Technical Coordination	Saša Fistrić
Coordination	Adriana Dobrović
Brochure texts	Antonija Letinić with Zvonimir Dobrović, David Sheingold, Mia Yoo
Brochure editor	Zvonimir Dobrović
Graphic and web design	André von Ah

Press contacts \_\_\_\_\_ Janet Stapleton (212-633-0016 / jstapleton@att.net)  
David Sheingold (347-678-2319 / dsheingold@optonline.net)

## Photo Credits

Ivo Dimchev „Lili Handel“	Darko Vaupotić
BADco. „Semi-interpretations“	Lovro Rumiha
Sanja Mitrović "A Short History of Crying"	Laurent Liefoghe
Igor Josifov „Present Memories“	Darko Vaupotić
Petra Kovačić „Act(ing)“	Darko Vaupotić
Mladinsko Theater	Žiga Koritnik
Via Negativa (all shows)	Marcandrea
Mini Teater „Ma & Al“	Jasenko Rasol

## Poster And Cover Photo Credits

Photo by **Darko Vaupotić** – from the performance «Act(ing)» by **Petra Kovačić**

## Perforations Festival New York has received support from

**Trust for Mutual Understanding**

**City of Zagreb Office for Culture**

**FACE Croatia**

**Ministry of Culture of the Republic of Croatia**

**Ministry of Culture of the Republic of Slovenia**

**Dance Theater Workshop's Suitcase Fund**

**as part of the East/Central Europe Cultural Partnerships Program,  
with support from the Trust for Mutual Understanding**

**City of Ljubljana**

**Zagreb Tourist Board**

**City of Split**

**CEC ArtsLink**

# Tickets

Performances will take place at **The Club at La MaMa**,  
**74A East 4th Street (between Bowery and 2nd Avenue), New York City.**

Performances run **March 11–20**

(Friday, Saturday, and Thursday at 10pm; and Sunday and Monday at 8pm).

Tickets are \$15 for general admission/\$10 for students and seniors.

Tickets can be purchased through La MaMa's **box office**  
at **212-475-7710**, and online at **www.lamama.org**.

The performance installations on March 14 and 18 are **free of charge**,  
but a **reservation** is required.

FESTIVAL NEW YORK

**Perforations.**

La MaMa

TRUST FOR MUTUAL UNDERSTANDING



REPUBLIC OF SLOVENIA  
MINISTRY OF CULTURE

DanceTheaterWorkshop



City  
of Ljubljana

  
Zagreb



**La MaMa E.T.C.** | 174a East 4<sup>th</sup> Street, New York, NY 10003

Box Office 212-475-7710

Subway 6 Train to Bleecker Street or F Train to Second Avenue

lamama.org | perforationsny.com